

THE BELLOWS

19th GREAT YEAR

May 21st

Puget Sound Photographic Collector's Society, Inc.

Vol. XIX, No. 8

WHAT	NEXT REGULAR MEETING OF PSPCS.
WHERE	DES MOINES MASONIC TEMPLE 2208 S. 223rd St. (Take Midway exit #149 west off I-5...go to first stop light west of Pacific Hwy. S.....turn right.)
WHEN	Thursday, May 21st, 1998..7:30 till 10:00 p.m. (doors open about 6:30 p.m.)
WHY	Short business meeting..auction (one item-lot-per member please)..door prize..member trade and sell tables (free to members, please cover during business meeting). <u>PROGRAM</u> : Expanded Show & Tell about our 18th Sale & Show. Also, <u>Bill Adams</u> will regale us with the story of his trip to the Nikon convention held this month in New York City.

PSPCS'S EIGHTEENTH SHOW & SALE NOW HISTORY:

Here are some thoughts and comments concerning our April 25th Show & Sale. All 255 tables were sold within the first fifteen days back in January. As always there were some cancellations which allowed most people on the waiting list to get a table.

This year we had six more buyers than last year. (have we reached the limit of buyer interest?) However, this year people seemed to stay longer and, judging from the dealer comments I heard, spend more. The hall felt full from ten to almost four.

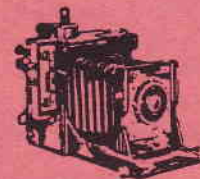
It was nice to see some new dealers and sad not to see some past regulars. The displays by members were again most interesting and well done causing a good deal of interest among the buyers. I know I could have sold my display several times over.

Some interesting items came in through the door, I am told. One old gent, seeing a 127 Kodak Petite being haggled over, allowed-as-how he had one he wouldn't mind selling except his was a Boy Scout. As my friend and the dealer watched the gentleman slowly dug through his back pack and brought forth a Girl Scout 127 which the dealer bought for well under one hundred dollars as my friend stood by panting.

Dealer set-up seemed to go better than ever. With any luck we will be able to help cover our club expenses for next year and may even be able to squirrel a bit away for a rainy day. Please give a big thank you to the Show committee members when you see them. They deserve it!



CLASSIFIED ADVERTISEMENTS



Non-member Ron Pearson is looking for early western U.S. images, especially street scenes. Being from Texas he also wants (although I can't imagine why) pre 1920 photos of Dallas and Ft. Worth and other pre 1910 Texas photography. If you have any for sale contact Ron 10620 Creekmore Drive..Dallas,Tx 75218. Phone (214) 321-9717.

This Month's Mystery Question :

What was the first camera made by Durst..which was more well known for its well-made enlargers?

Thanks to the Arizona Photographic Collectors
(Answer at end of news letter, Ed.)

****BACKSIDE INFORMATION****

April meeting came to order at 7:33 p.m. There were 46 members and 4 guests present. Minutes of March meeting were approved as read and treasurer reported club was still in the black!

UNFINISHED BUSINESS:

Bob Kelly was not present to report on website. Bill Adams stated he was pleased with the way website links came out and asked that the minutes show his feelings. Members reported that the Vancouver B.C. show was good...Portland show needed more advertising to bring in more buyers but it was a worth while show to take part in.

Mike Immel reported that all is ready for the April show. Ads are in Little Nickel. At least six more club member volunteers are needed for the door and parking.

PROGRAM:

Ms. Maxine Nagel showed, and talked about, six of her favorite cameras. She gave a brief background on the Nagel Camera Works which was formed in Germany in 1928 when Dr. August Nagel (no relation) left Zeiss Ikon. The company was sold to Kodak A.G. in 1932. Maxine had several interesting Nagel cameras and is always looking for more.

SHOW & TELL..AUCTION..DOOR PRIZES:

Six members brought interesting treasures to Show & Tell. Fourteen items were put up for auction. Four lots did not sell, the other ten sold for a total of \$189.00. Door prizes were won by John Sparrow - Kodak cup/film and Ed Ullrich - Lind's List book.

Meeting was adjourned for swapping, selling and nummie munching at 8:55 p.m.

A STAR IS BORN:

Did you catch "webmaster" Bob Kelly on the national television program about natural disasters in the U.S.? Much of the program dealt with the killer snow slide at the Cascade Rail Road tunnel around the turn of the Century. Bob, who presented us with a slide program on the slide several years ago, was used as the chief expert narrator. Nice job Bob!

KODAK INSTAMATIC 126 IS TOAST:

Did you note the AP news item the other day that the easyload Kodak Instamatic 126, the world's most popular camera in the 1960s, day is about over. The Eastman Kodak Co. said it will stop manufacturing 126 film cartridges on New Years Eve 1999. From 1963 the Instamatic practically replaced old box cameras. Through the 1970s over 70 million Instamatics were sold. They sold so well that for a time Kodak quit making 35mm cameras. The drop-in cartridges made it possible for amateurs to load and unload without having to touch the film. Today, however, less than 1 percent of Kodak's \$16 billion film sales are in the 126 format. When the production line stops, the film will be available only as long as supplies last.



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The P.S.P.C.S. internet address is: <http://www.geocities.com/eureka/park/3740/>

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916. P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

PRESIDENT: DAVE STUDEBAKER, (253) 582-4878



Future Collecting Trends

by Steve Lyons

An earlier version of this article appeared in an on-line forum; Steve's update is reprinted with his generous permission. — Ed.

Those of us who have collected cameras over the past couple of decades can recall when almost any Nikon or Canon rangefinder model was quite often casually dismissed as a somewhat chintzy Leica/Contax "wannabe." Well, that perception is now as extinct as the dodo, and we can only envy those among us who had the foresight in years long past to snap up all the SP's and Hansas they could lay their hands on, not to mention all the off-brand Leica copies that can nowadays be worth far more than the genuine article. It is fruitless to lament missing out on this boom, but the lesson is clear: it may prove immensely profitable to accurately forecast which of today's ho-hum items will be tomorrow's pricey collectibles. And of course, for the true collector, making gobs of money isn't the only point to this exercise; it's being able to acquire something to keep (some might even contend caretake) before its value and/or unavailability reaches a level that effectively precludes your ever doing so.

It's a chancy thing trying to make predictions along these lines, but I'll stick my neck out, anyway. In my estimation, the next area in which to expect intensifying interest and consequently rising prices will be in 35mm single lens reflexes of the pre-electronic and pre-autofocusing types. Of course, there is a multitude of brands and models that fit this general description, so the trick is to make an informed guess about which of them have a real potential for significant gains in value. Some factors that would obviously bear would be rarity, historical significance, technical innovation, the mystique associated with certain prestigious manufacturers, and even a dismal (but ideally undeserved) failure in the marketplace, this last consideration resulting in a current lack of perceived desirability and thus modest present valuation. There is also that more intangible parameter of aesthetic appeal that cannot be ignored. With these guidelines in mind, let me nominate some candidates that collectors might find becoming "hot" as time passes.

Neither of the earliest 35mm single lens reflex models to incorporate a pentaprism have really caught the widespread fancy of collectors, but this situation cannot persist much longer, and in fact to judge from some recently published prices, may be changing already. The Contax-S was a landmark design that greatly influenced the configuration of all other 35mm single lens reflexes that followed, and it also benefits from bearing the Zeiss-Ikon name unlike its later Pentacon branded clones. Given the fragility of its internal mechanisms, working examples are the exception rather than the rule, yet when one surfaces, it may still be priced very reasonably. Among later variants, there are some Contax-D types that are very uncommon, and certainly shouldn't be passed up if found. These would include the ConSol and the Ritacon. Another infrequently encountered pentaprism pioneer from the same era is the Rectaflex, which I would still endorse as a worthwhile investment despite a notable upsurge in asking prices.

Contrary to conventional wisdom, I believe some cameras originating in the now defunct Soviet Union may prove good bets. The original Zenit, for example, was surprisingly well finished and has a very petite Leica-derived design that is singularly appealing. Given its quite modest production quantity, it would appear to me that its current pricing is in the

bargain category. Another Krasnogorsk product worth a mention is the Zenit-5, which was made in very limited numbers and was the first 35mm slr to have an integral motorized film advance.

All the Canonflex models, but most notably the R2000 with its enhanced 1/2000th second top shutter speed, are almost certainly undervalued at the present time. As Canon's first (albeit a bit ill-conceived) foray into the single lens reflex arena, the Canonflexes were not made in huge quantities, but they were of extremely high quality, could boast of a terrific array of excellent and fast optics being provided for them, and were just idiosyncratic enough in design to stand out as a collectible. The slightly later Pellix model, with its curious fixed semi-silvered mirror also would have to be on any serious Canon collector's "must have" list.

A fertile field for collectors will likely be early automatic exposure single lens reflexes. The virtually unknown and certainly not often seen Edixa Electronica is one of the very first of these. Although saddled with a leaf shutter, it amazingly incorporated a rudimentary programmed exposure capability. Another unrecognized original is the Ukrainian Kiev-10, which was the first focal plane shuttered slr to offer exposure automation via aperture selection by means of the now classic trapped meter needle method. Another early focal plane shuttered camera to afford this mode of operation was the Konica Autorex (imported into the U. S. A. as the Auto-Reflex). This model is particularly fascinating on account of its allowing the user to switch over at any point to the half-frame format by the mere flick of a lever, a unique convenience never again made available by Konishiroku. Also among the first of the new breed of automatic slr's was the Zenit-7, which was manufactured in such small numbers as to be virtually unknown outside of its native Russia. Finally, although it is not as early an example of the automatic single lens reflex as the others mentioned above, the Mamiya/Sekor AutoXTL deserves mention nonetheless owing to its fabulous (for its day) array of features, not the least of which was a meter cell taking its readings at the film plane, but which also included a comprehensive information display in the viewfinder, the option of either averaging or spot metering, and built-in provision for attaching a motordrive. Due to minimal sales of the model, the promised motordrive was itself never forthcoming, but the same circumstance has made the camera and its lenses rather hard to find in this country, although they are apparently more commonplace in Japan.

On the topic of '70's vintage Japanese slr's, there are certainly others besides the Mamiya/Sekor Auto XTL that will likely be recognized as fine collectibles (as well as outstanding picture takers) and due to their wider availability of lenses and accessories for them, ought to prove modestly good investments as time goes by despite their being considerably more commonplace. The Nikon F has just about achieved cult status in its own right, a situation fueled a bit by how hard really mint examples are to come by. Models like the Canon F-1n, FTbn, the Konica Autoreflex T-3n, the Olympus OM-1n, and the Minolta XK are each mechanical wonders evincing the highest standards of engineering and craftsmanship. They represent the apex of the evolution of the type, their common ancestry traceable back to the first Leica. Other cameras from the same era worthy of mention are the Canon EF, Pentax K2, Olympus OM-2S & OM-4T, and the Minolta XE-7, despite the electronic aspects of their designs that might put off some purists.

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Continued from page three.

In the more restricted field of German slr's, don't expect the current reasonable prices on the Leicaflexes, especially the first model, to last forever, either. Another good bet might be the Rollei SL-35, at least those manufactured before production was moved to Singapore. If the fundamental fluidity of the market in higher grade collectible cameras of this sort was ever to be doubted, this misapprehension can be dispelled by taking stock of what has happened to Alpa prices over the last couple of years. While indisputably a very high quality item produced in very limited quantities, nonetheless one can only characterize the present state of affairs with respect to this brand as something of a feeding frenzy. For the *McKeown's Price Guide* evaluation to triple on a more common model like the 6c from one edition to the next represents a spectacular rate of appreciation and reflects an almost unbelievable escalation in demand. Whether this can be sustained is unlikely, but it is an equally remote possibility that prices will ever now fall back to anything resembling their former levels, either.

These are some of the "sleepers" I think may come into their own in years to come. On the other side of the coin, the astute reader will undoubtedly note that there are some brands usually thought of as bona fide collectibles that are conspicuously absent in my listing, such as the Miranda and Exakta lines, both of which, despite the existence of enthusiast organizations devoted to promoting them, seem to me to have generally speaking peaked in price and interest, and for which there is certainly no scarcity of examples available in the marketplace, this sheer ubiquitousness tending to reinforce their decline. Collector interest in the various Petri and Kowa slr's also seems to be on the wane, which might have been expected given their indifferent quality and specifications.

Obviously, I cannot warrant that if anyone rushes out and buys up all of my recommended cameras as can be found that he would someday make a killing, nor should anyone unload for a song the brands I pan based solely on my negative prospectus. But it is important that camera collectors recognize that the hobby is dynamic and constantly evolving and, unless you are collecting without giving heed to anything but your own personal likes, it is sensible to periodically evaluate the composition of your collection with the purpose of weeding out stuff that has become stale and stagnant in value and using those proceeds to acquire items that in the future may no longer be obtainable or affordable.

Kodak's British Relatives

by Ron Kriesel

As a collector of stereoscopic photographica, I am especially grateful that just a few months before the announcement of the invention of photography by Daguerre and Fox Talbot, Sir Charles Whitstone's stereoscope was announced as a published paper of The Royal Society in England. So for anyone interested in collecting some early photographica, I challenge you to make your search along the stereoscopic vein and find something really special, like a pre-1900 wood stereo camera or perhaps a stereo view daguerreotype!

Now let's skip ahead to that British Kodak connection. The Kodak Museum made the following information available to Cyril Permutt to print in his book, *Collecting Old Cameras*, p. 181. This is a list of early Kodak stereoscopic cameras sold outside the United States up to 1920. It should be noted that the Kodak stereoscopic cameras helped to rejuvenate the stereoscopic branch of photography during this period. All of these cameras were made in the United States, and estimates are that three-fourths of them were sold in the United States. Here is the list of cameras sold to the British Empire. Where the British name was different, it is shown in parenthesis.

Camera	Date	No. sold in Great Britain	No. sold in Great Britain Europe, India & South Africa
Stereo Weno No. 1	1901-07	922	3,253
Stereo Weno No. 2	1904-07	125	480
(Stereo Hawkeye No. 1)			
No. 2 Stereo Kodak	1902-08	504	997
(Stereo Hawkeye No. 2)			
No. 2 Stereo Brownie	1905-11	503	1,725
Stereo Hawkeye No. 5	1907-19	184	643
(No. 3)			
Stereo Hawkeye No. 6	1907-19	406	1,242
(No. 4)			
Stereo Kodak Model 1	—	61	220
(The figures for this last model are not complete as sales continued until 1925.)			

As a bonus, here are some numbers on the early Kodak Panoramic Cameras.

No. 1 Panoram Kodak	1900-20	5,202	9,889
No. 4 Panoram Kodak	1900-20	6,304	7,340
(These numbers are not complete as sales continued until 1924.)			

So now we know. These are scarce items and it is worth while preserving good examples of them. Anyone seen one of those funny Kodak cameras with the two lenses lying around somewhere?

Answer:

The first camera by Durst was the box camera called "GIL," issued around 1938. It was made of metal and covered with imitation leather. The picture size



Gil - c1938-42. Box camera

was 6 x 9 on roll film. About 50,000 were made and few are seen today.